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ing, on whatever material, can be removed, and therefore smudged, with water; therefore, door-panels, book-covers, or anything else to be painted, must be carefully cut out, fixed in place with embroidery paste, and left to dry thoroughly, before the coloring is begun. A dado can only be properly put up by the paper-hanger. Book-covers should be turned over the edges and faced with colored paper.

A good design for door-panels is four water-plants, one in each, standing up immediately from the bottom, with a few horizontal lines behind them, to give the idea of water, the actual line of the horizon being on an exact level in all four. The left-hand upper panel may be the arrow-head, with blue butterflies; the next a yellow iris, with green and gold dragon-flies. The right-hand lower one can have bulrushes, with a blue butterfly; and the left the flowering rush, with white butterflies again. A brown screen would look well with sunflowers and bulrushes, with blue butterflies on alternate panels, the yellow and the brown shading into the color of the ground. For gray paper, flights of swallows, with peach and plum or cherry blossoms here and there, would be suitable. Flat conventional flowers, like those in leaded glass, are adapted for painting of this kind; and when they are employed the background may be diapered with a darker shade of the same color, using sepia or Vandyke brown for the brown paper, Payne's gray for the other tint.

Studies of flowers, to be afterward combined and painted from for designs, are easily and quickly made on brown and gray paper; and it is excellent practice to copy casts on it in white, leaving the paper itself for the deepest shade, using thin white for the half lights, and thick for the highest. Borders can also be painted in white, shaded with Vandyke brown, or gray.

Brown paper may be gilt by using liquid gold like ordinary paint. The color of the gold will be much richer if the design is previously gone over with vermilion; and it must be outlined with black, the darkest shade of brown, or vermilion on the right side. As lettering is particularly easy of execution and effective in this work, it is suitable for mottoes and inscriptions.

"ETCHING" ON LINEN.

PEN-AND-INK sketching on linen is in popular favor just now in England as well as in this country, and American amateurs will be interested in the following directions given by a British authority for the practice of this useful art:

After applying to the fabric a preparation of gum, and allowing it to dry, the place should be pressed with an only moderately hot iron. Should the fabric be glazed or starchy, it is better to wash out the starch before applying the preparation. The surface being smoothed sufficiently, the next step depends somewhat upon the worker's skill. As errors cannot be effaced, precautions against committing them are necessary. The design may first be outlined in pencil, lightly, before beginning with ink, or the outline may be placed upon the linen by using carbon or transfer-paper and an ivory or other hard, fine point. This transfer should only indicate the design clearly enough to serve as a guide. All expression and shading must be left to the pen. Use indelible ink, which should be frequently shaken

to insure the last penful being as fluid as the first. This is one necessary step toward equalizing the results.

Proceed as if etching with Indian ink on bristol-board, being careful, however, to keep the ink on the surface. The pen must not be pressed into the cloth. A broad line must be made by several light strokes of the pen

pencil or transfer lines were very faint, it is well to remove them with rubber, so that any imperfect lines of the drawing may be discovered and remedied. Next follows exposure to sunlight. A few hours serve to fix or set the ink; but to secure all the depth and softness the sunlight can impart, two days' exposure to the sun is advisable, and longer still when the days are short.

The depth of color depends upon the length of time the design is exposed before the preparation is washed from the fabric.

Whenever the weather is damp, or if the cloth has been prepared the day previous, it is necessary to apply a warm iron just before beginning, in order to expel any moisture. The work should, as soon as finished, be put aside in a close, dry, warm place until it can be exposed to the sun; and this same precaution against dampness, whether from rain, night air, or any other cause, should be observed always until after the etching has had enough exposure to the sun to firmly set the ink—say six hours.

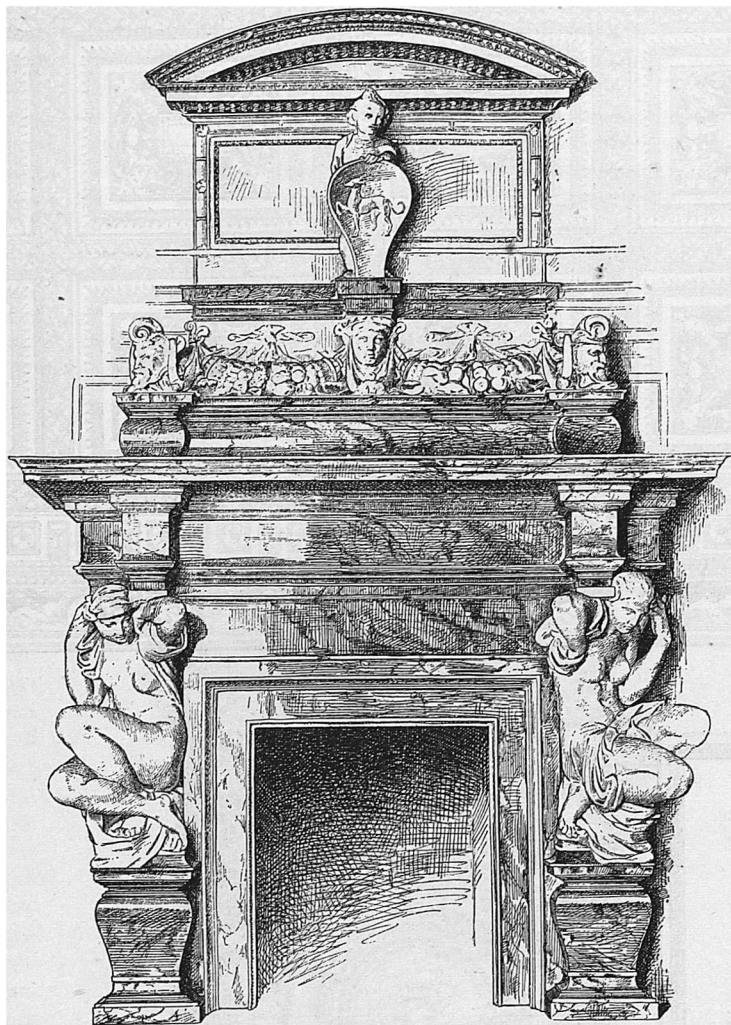
On satin jean and similar texture, make the design across the grain. Never apply a hot iron. Extreme heat will mar the beauty of the work. See that only pure soap and water are used in washing.

MUSIC-ROOM DECORATIONS.

In a London music-room, done recently by Mr. John C. Grace, in a Gothic house, the style chosen was that of the early illuminated manuscript work. The dado was of a brownish hue; the walls were divided into panels by stiles enriched with illuminated ornament. In each stile, about six feet from the floor, was a panel containing a subject referring to music or to a musical instrument. The panels between the stiles were filled with silk of a light greenish-gray-blue color—that is to say, it suggested all these colors, though none of them could be said to be predominant. The frieze was also formed by illuminated ornaments, enriched at intervals by figure panels on a gold ground. There were also two long horizontal figure panels in the central portions of the frieze. The idea in all the figure subjects throughout the room was "music." Thus the two long figure subjects in the frieze were taken from Shakespeare. The first illustrated the passage from "Twelfth Night," "If music be the food of love, play on." As fitting the subject, the figures were chiefly male—namely, the duke, his attendants, and the minstrels.

The companion subject was taken from the play of "Henry the Eighth," where Queen Katherine says, "Take thy lute, wench, my soul grows sad with troubles; sing, and disperse them if thou canst." In this, as is fitting, the figures are all feminine. The other subjects in the frieze were taken from Shakespeare's songs, namely, "Blow, thou winter's wind," "Orpheus with his lute," "Who is Sylvia?" "Under the greenwood tree," "Where the bee sucks," and "Hark, hark, the lark."

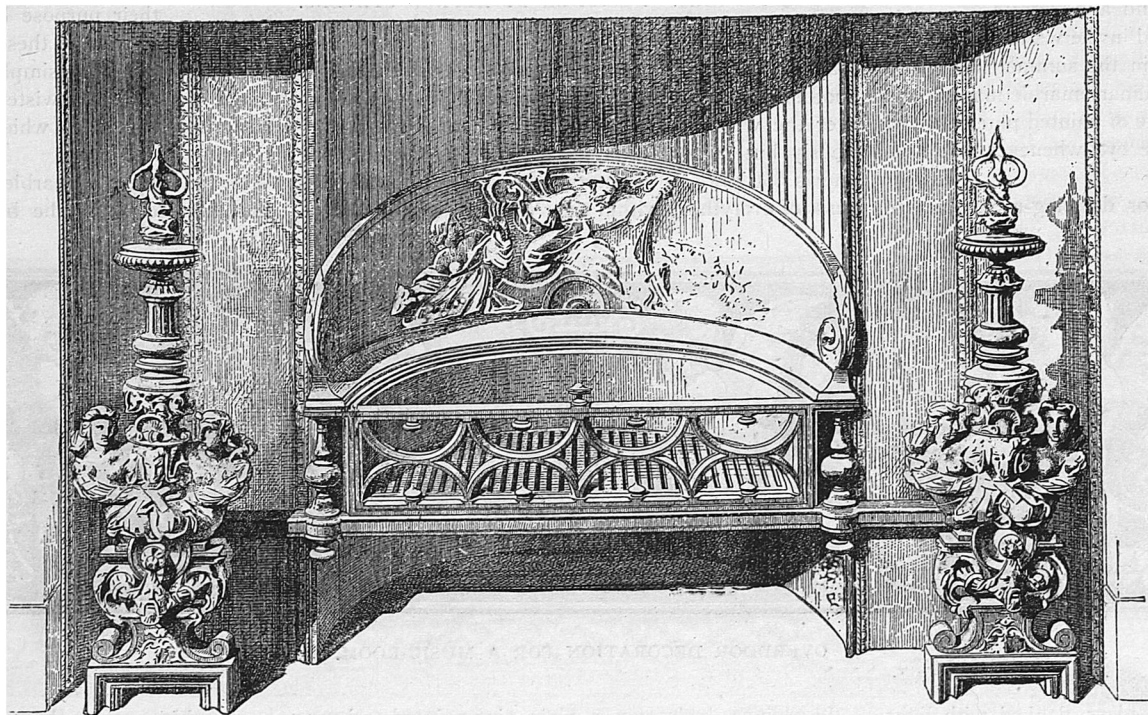
LAMPS are being made in England with fine cast-iron work, buffed and electrotyped, instead of brass. On the finely-polished castings the bright copper color of the electro-bronze stands out attractively against the dark tints of the sunken ornamental parts. Chandeliers of iron treated in the same manner are also being made.



GRAY MARBLE CHIMNEY-PIECE IN DORCHESTER HOUSE.
DESIGNED BY ALFRED STEVENS.

and not by one heavy stroke. A gentle handling of the pen is one of the first essentials to success.

All shading should be light and open—rather more so than is wanted, as the action of the sunlight will deepen the shadows. It is important to remember this when a soft and delicate effect is desired. In applying a solid mass of black, the pen is rubbed gently over the surface to be covered, care being taken not to permit



FIRE-DOGS AND GRATE. DESIGNED BY ALFRED STEVENS.

the ink to leave the pen too freely. In such a case the surplus ink must be absorbed with blotting-paper before it sinks into the cloth.

The drawing being completed, unless the original